

ATTO II.

VI. INTRODUZIONE

263

Andante grazioso. $\text{♩} = 108.$

Flûtes.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en SI.

Bassons.

Trombones.

Timbales
en FA.

Violons.

Alto.

LA COMTESSE.

RAGONDE.

CHŒUR
de
femmes.

LE COMTE.
CORIPHÉE.

RAIMBAUD.

LE GOUVERNEUR.

Violoncelle.

Contre-Basse.

Andante grazioso. $\text{♩} = 108.$

pp

f

[illegible]

Fl.

Hautb.

Cl.

Vn.

Vn.

Vla.

Vcl.

Cb.

pizz.

Solo.

This page of musical notation, numbered 268, contains 16 staves of music for a string quartet. The notation is organized into four systems of four staves each. The first system (staves 1-4) features a dense, rapid sixteenth-note passage in the first staff, marked **ff**. The second system (staves 5-8) shows sustained notes in the first staff, also marked **ff**, while the other staves have more active lines. The third system (staves 9-12) introduces a **pizz.** (pizzicato) marking in the first staff, with a **p** (piano) dynamic. The fourth system (staves 13-16) continues the **pizz.** pattern in the first staff, with a **ff** marking in the second staff. The bottom two staves (15-16) are marked **alco.** (arco) and **ff**. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Cl.
C² en FA.
B.
C.
C.
C.
C.
C.

Fl.
Hautb.
Cl.
C.
Tromp.
B.
Tromb.
arco.
arco.
arco.
tms.
arco.

a2

Solo.

a2

Solo.

This image shows a page of musical notation, likely a score for a symphony. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a 'Rinforzando' marking and a 'stacc.' (staccato) instruction. The music consists of a series of notes, some of which are beamed together. The dynamic markings 'F' (forte) and 'FF' (fortissimo) are used throughout. The notation includes various musical symbols such as notes, rests, and beams. The bottom staff is a bass clef, also with a key signature of one flat. It begins with a 'tutti.' marking and a 'stacc.' instruction. The music consists of a series of notes, some of which are beamed together. The dynamic markings 'F' and 'FF' are used throughout. The notation includes various musical symbols such as notes, rests, and beams. The overall style is that of a classical musical score.

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a string quartet, consisting of Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked with a tempo of "Allegretto".

The score is divided into six measures. The first measure contains the initial chords for all instruments. The second measure continues the harmonic support. The third measure introduces the melody in the Violin I part, marked "arco." (arco). The fourth measure continues the melody in Violin I, marked "pizz." (pizzicato). The fifth measure continues the melody in Violin I, marked "pizz." (pizzicato). The sixth measure concludes the phrase with a final chord in all instruments.

The Violoncello/Double Bass part is marked "arco." in the third measure and "pizz." in the fourth, fifth, and sixth measures. The Viola part is marked "arco." in the third measure and "pizz." in the fourth, fifth, and sixth measures. The Violin II part is marked "arco." in the third measure and "pizz." in the fourth, fifth, and sixth measures.

The piece concludes with a final chord in all instruments.

p

p

p

p

p

p

p

p

pizz.

Se- re- ni- qui di pace in se no ser- vo- la- noi di, la...

Dans ce sé- jour calme et tran- quille sé- cou- lent nos jours nos

mus. # # # #

(I)

C^{en} Fa. solo. P

B^{...} solo.

fp fp

cal - ma del cor qui noi go-diam... contente appie - no; a che tre-
 jours in - no - cents et nous bra - vons dans cet a - si - le les en - tre.

fp fp

(II)

Hautb. solo.

Cl. solo.

C^{...} pp

Tromp. pp

arco solo rocc. p

-mar dei tra - di - tor? se - re - ni qui com - ten - te ap -
 se - re - ni qui

p

-pie - no, a che tre - mar dei tra - di - - tor? Se-re-ni qui se-re-ni qui,
 can - te ap - pie no, a che tre - mar.... dei tra di tor? Se-re-ni qui,

arco.
 ff/
 arco
 ff/
 ff/
 arco.
 p
 f

C^o en FA.

B.^{no}

pizz.

leggero

solto voce.

pizz.

a des tre-mar dei tra-di-tor?

les en tre-pri-ses des mé-chants

solto voce.

se-re-mi qui, contente ap-

Et nous bra-vons dans cet a-

pizz.

A detailed musical score for the opera "L'Espresso" by Giuseppe Verdi. The score is written for a full orchestra and two vocal soloists. The instruments shown include Flute (Fl.), Clarinet (Cl.), Cello (C^o), Bassoon (B^o), Violin I (Vl. I), Violin II (Vl. II), Viola, Violoncello (Vcllo), Double Bass (Cb.), and Piano (P). The vocal parts are for a Soprano (Sopr.) and a Tenor (Ten.). The music is in 4/4 time and features various dynamic markings such as sfz, p, and f. The lyrics are in Italian, with the Soprano singing "pieno, a che tre-mar dei tra-di-tor? Si Dei" and the Tenor singing "si lo a che tre-mar dei tra-di-tor? oui oui". The score includes a variety of musical notation, including notes, rests, accidentals, and articulation marks like accents and slurs. The overall style is characteristic of 19th-century Italian opera music.

Musical score for orchestra and voice. The score includes various dynamic markings such as *p* (piano), *ff* (fortissimo), and *p pizz.* (piano pizzicato). There are also markings for *arco* (arco) and *p pizz.* (piano pizzicato). The voice part has lyrics in French and Italian.

tra - di - tor? Si dei tra - di - tor?
 des me chants oui oui des me chants.
 Io fremo ancor quando vi penso; qual

Cl.

Fl.

Ob.

Fag.

Tromp.

Tromb.

Corno

Violoncello

non v'è mai quel Conte d'Orléans? Orba il de-sti-no a mi pro-pen-so pres-to a noi lo di-seo-pri

Ragionde.

Tradirei co-

Handb. solo.

Cl.

B^{tr}

arco.

arco.

arco.

arco.

Lo deal

-di Quale audace qual perfido e mendace! D'un sant' uom chere de pa-ce, gioia, onor... fingeroi ardi

arco

The musical score is arranged in a system of staves. The top staff is for Handb. (Horn) and the second staff is for Cl. (Clarinet). The third staff is for B. tr. (Bassoon). The fourth staff is for the vocal soloist. The fifth staff is for the strings. The sixth staff is for the woodwinds. The seventh staff is for the brass. The eighth staff is for the percussion. The ninth staff is for the vocal soloist. The lyrics are written below the vocal soloist's staff. The music is in 4/4 time and features a variety of instruments including strings, woodwinds, and brass. The vocal soloist has a solo part starting in the final measure of the page. The lyrics are in Italian and describe a scene of deception and betrayal.

Fl.

solo *p*

ciel! possiamo ancora sostenerci in queste mura. Lode al ciel! possiamo ancora sostenerci in queste

ann - ra; si v'ha chi sal - vai no - stri di . . . si v'ha chi

arco.

Come la Ruc

Ad Tempo

Col Canto.

pizz. *p*

pizz. *p*

pizz. *p*

Sal-vai nostri di, Se-re-ni qui di pa-cem se-no sen vo-la noi, di... La...

Dans ce sé-jour calme et tran-quil-le sé-cou-lent nos jours nos

Col Canto.

pizz. *p*

Cl. en FA. Solo. P

B. Solo. F

B. FP F

Vn. I FP F

Vn. II FP F

Vla. FP F

Cal - - ma del cor Quinoi godiam

jours in-no-cent qui noi go-diam

Quinoi go-diam . . . contente appie - - ro a el se tre

et nous bra - vous dans cet a - si - - le le en tre

FP FP F

Fl.

Hautb.

Cl.

F^c

Bⁿ

Solo.

PP

P

arco

Solito voce.

a che tre- ma... dei tra- di- tor? Se- reni qui, con toute appie- no a che tre-

les entrepri- ses des mé- chants Se- re- ni qui con- teute appieno

- mar dei tra- di- tor? qui noi go- diam

- pri- ses des mé- chants et nous bra- vons

lle

C.B.

P

[illegible]

Fl.

Cl.

Cl^{es} en FA.

B^{as}

Solo

sf >

Solo.

sf >

Sotto voce.

Legg.

sf >

-mar....dei tra-di-tor? Se-re-ni-tà contente ap-pieno a

-pi-se des mé-chants et nous bra-vons dans cet a-si-le a-bso-lu.

-mar dei tra-di-tor? et nous bra-vons dans cet a-si-le les

-pi-se des mé-chants et nous bra-vons dans cet si-le a

Arco

pizz.

[illegible]

-tor? oi! oi! oi! Se-re-ni qui, a cse tremar dei tra - di -
 -tor? si! si! si! oui nous bra-vons les en-tre-pri-ses des nie
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nie
 -tor? si! si! oui nous bra-vons les en-tre-pri-ses des nie
 arco.
 P

The image displays a page from a musical manuscript, likely for a symphony or opera. It consists of several systems of staves. The upper half contains orchestral parts, with various instruments represented by different clefs and key signatures. Dynamic markings such as *P* (piano) and *FF* (fortissimo) are visible. A solo part is also indicated. The lower half of the page features vocal staves with lyrics in French. The lyrics are: "tor?... Se-re-ni qui, a che tremar dei tra-di-tor? Se-re-ni", followed by three staves of "chants" with the lyrics "oui nous bra-vons les en-tre-pri-ses des me- chants oui des me". The page concludes with a final instrumental staff marked *P* and *FF*, ending with a double bar line.

qui, a che tremar dei tradi-tor, dei tradi-tor?

chants oui des me- chants oui des me- chants oui des me- chants.

chants oui des me- chants oui des me- chants oui des me- chants.

chants oui des me- chants oui des me- chants oui des me- chants.

C^o en FA.

Qual fragor!

E coulez

C.B.

Récit.

La Comtesse.

Veh! comme irato c'est le ciel! To tremodi terror; si ro-sua il ca-

Qual minaccia!

Le ciel gronde

P

A Tearpo

This image shows a page of musical notation, likely a piano score, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "A Tempo" at the top left, "FF" (fortissimo) in several places, and "F" (forte) in others. There are also handwritten annotations like "Ladis." and "D'orror... tutta com...". The notation is dense and appears to be a complex piece of music.

This page of musical notation is for a choir and orchestra. It consists of 14 staves. The top 10 staves are for the choir, with four parts (Soprano, Alto, Tenor, Bass) each having two staves. The bottom 4 staves are for the orchestra, with two staves for strings and two for woodwinds. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The lyrics are in Italian and are written below the bottom two staves.

-pre-sa!.

Orror . . . tutta com.

-presa!
Rag.

del cor si cal. me-ra il ciel ... ciassio.

This image shows a page of musical notation, likely from a vocal or instrumental score. The page contains approximately 18 staves of music. The notation includes various note values, rests, and dynamic markings such as 'sf' (sforzando). There are also some lyrics visible at the bottom of the page, which appear to be in French. The overall style is that of a traditional musical manuscript.

This page of musical notation is for a choral and instrumental work. It features a complex arrangement of staves. The top section consists of ten staves of instrumental music, likely for strings and woodwinds, characterized by dense, rhythmic patterns. Below this, there are staves for vocal parts with French lyrics. The lyrics include: "il ciel", "grand Dieu", "nous", "il", "ciels", "grand", "il", "ciels", "nous", "grand", "il", "ciels", "nous", "grand". The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando). The bottom section of the page shows the continuation of the instrumental parts, with some staves containing the word "Tutti" and "sf".

sf sf sf sf sf sf sf sf sf sf sf sf

il ciel

grand Dieu

ciel il ciel... ci assistera

il ciel il ciel... ci assiste-

grand Dieu grand dieu % pro- té- ge nous

grand Dieu grand dieu % pro- té- ge

De il cor si cal- me- rai, il ciel ci assi- ste -

ap- pai- se ton cour-roux grand Dieu pro- te- ge

-rai: ap- pai- se ton cour-roux grand Dieu pro- te- ge

nous ap- pai- se ton cour-roux grand Dieu pro- te- ge

Smorz. a poco a poco.

smorz. a poco a poco

sf smorz. a poco a poco

Smorz a poco a poco.

smorz. a poco a poco

sf Smorz a poco a poco.

nous grand Dieu

nous grand Dieu

nous grand Dieu

ciel!

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings (p). The score includes a section with lyrics: "Sotto l'ombra di placido tet-to astro lie to per noi splende".

Solo.

pp

pp

P

P

P

P

P

P

P

P

P

Rag

La Contesse.

Allor esolate.

Sotto voce.

-pe-sta in-per-ver-sar io sento in fon-doal cor in fon-doal

piango il de-stin dei ventu-ra-ti pelle-grin.

And.^{no} 66

Le Comte

Où va gl'ère - ro - s'it de - te quel pen - sa; s'it - te pie - to - sa, sim - plo - na -

Coryphée

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

Raimbaud

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

Le Gouverneur

Noble cha - te - lai - ne vo - yez notre pei - ne et dans ce do - mai - ne dame de bon

- ta... S'it s'it s'it place - te quest'au - ne fu - ren - ti vi pre - go accor - da - te l'ospitali -

té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

té pour fuir la dis - gra - ce dont on nous me - na - ce don - nez nous par grâ - ce l'hospi - ta - li -

ta... Vi - tre pre - go accor - da - te l'ospitali - té... l'ospitali - té... l'ospitali - té...

té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

té don - nez nous par grâ - ce l'hospi - ta - li - té l'hospi - ta - li - té l'hospi - ta - li - té

Cl. Allegro. $\text{♩} = 116$.

Solo. *p*

C^{tr} *p*

Tromp.

B^{tr}

Tromb. Solo. *p*

pizz.

pizz.

pizz.

La Conducc.

Où. Où! che sarà mai, che si cer-ca a quest'ora? Se un in-felice ci fosse pom-

pizz.

pizz. Allegro. $\text{♩} = 116$.

Cl.

C^{tr} *p*

B^{tr}

pizz.

- in-fer-na-le ter, vinga per-chè non ha-vea un tet-to-ro.

1^o Tempo.

Cl.

Cl.

C^{tr}

B^{tr}

Tronh.

Timb.

arco.

arco.

arco.

div.

unite

-lier.

arco.

F

1^o Tempo.

304

This musical score is for a dramatic scene, likely from an opera. It features a piano part with multiple staves, an orchestra, and vocal soloists. The piano part includes dynamic markings such as *FF* (fortissimo) and *ff* (fortissimo), and articulation like *arco* (arco). The vocal soloists are labeled as *La Comtesse*, *Coriphée*, and *CHŒUR*. The lyrics are in French and Italian, with the vocalists singing "Grand Dieu!" and "per tua bontà". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part consists of several staves, including a grand staff (treble and bass clef) and a single bass clef staff. The vocal soloists have their own staves, and the chorus is represented by a single staff with the label *CHŒUR*. The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves.

FF

FF

FF

FF

FF

FF

FF

FF

ff

ff

La Comtesse.

Coriphée.

Grand Dieu!

Grand Dieu!

per tua bontà

Grand Dieu

grand Dieu

dans ta bonté

Grand Dieu

grand Dieu

dans ta bonté

Grand Dieu

grand Dieu

dans ta bonté

FF

arco

- pre - ma deh cal - ma, deh co lma degli a stri il ri -
 - pre me ap pai - se ap pa - se cel o - rage af -
 - pre me ap pai - se ap pa - se cel o - rage af -
 - pre me ap pai - se ap pa - se cel o - rage af -

-gor; puote soffrir, abi! pena extrema, quel obe ci stringe in dolce laccio
 - fieux en ce mo-ment ce lui que j'ai - me est peut être aus- si mal-heu-
 - fieux puote soffrir abi! pena extrema qui obe ci stringe.
 - fieux en ce moment l'époux que j'ai - me est peut être

- mor puote sof-frir, ahi pe - na e - strema puote sof-frir, ahi pe - na e -
 - reux en ce mo - ment ce lui que j'ai - me en ce mo - ment ce lui que
 in amor
 malheureux puote sof-frir ahi pe - na e strema, puote sof-
 en ce mo - ment l'è-poux que j'ai - me en ce mo -
 sf sf sf sf sf sf

strema,

j'ai me

-fais ah pe- nae- strema

ment le-pou- que j'ai- me

'Quei che ci stringe in dolce laccio amor

est peut- etre aus- si malheu- reux

grand

-fais ah pe- nae- strema

ment le-pou- que j'ai- me

est peut- etre aus- si malheu- reux

Dio *Grand Dieu* *Dio*

Dieu *grand* *Dieu*

Grand Dieu per tua . . bon-té su-pré-mie

grand Dieu daus ta . . bon-té su-pré-mie

musical score for a choral and instrumental piece, page 310. The score features multiple staves with musical notation, including treble and bass clefs, key signatures, and various musical symbols like notes, rests, and dynamic markings (sf, f). The bottom section includes lyrics in Italian and French.

Grand Dio...

grand Dieu

cosma de - gli astri il ri - gon; grand Dieu

pa - se oet o - rage af - freux grand Dieu

Tronb.

P

Le Conte, Choriph.

FP

Oh voi ge-ne-ro-sa, ve-de-te qual pe-na,

Rainb, le Conte

No-ble cha-te-lai-ne voyez no-tre pei-ne

FP

sia-te pie-to-sa, sim-plo-ra bon-

et dans ce do-mai-ne da-ne de bon-

[illegible]

The musical score is written for a choir and piano. It consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom eight staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Italian and are written below the vocal staves.

Lyrics:

- pre-va-ni Deb calma Deb calma de-glia-stri il ri

- pre-nie ap-pai-se ap-pai-se cel-o-rage af-

- pre-nie ap-pai-se ap-pai-se cel-o-rage af-

- pre-nie ap-pai-se ap-pai-se cel-o-rage af-

[illegible]

2 2 2 2 2 2 2
 Tutti forza. Smorz. P
 Tutti forza. Smorz. P
 Tutti forza. Smorz. P
 Tutti forza. Smorz. P
 Tutti forza. Smorz. P
 Tutti forza. Smorz. Legg. P
 Tutti forza. Smorz. legg. P
 strema qui che ci stringe in dolcissimo amor, che ci stringe in dolcissimo amor, che... ci stringe ci stringe a -
 j'aime est peut être aussi malheu. reux est peut être aussi malheu - reux est peut être / aus si mal - heu.
 j'aime est peut être aussi malheu. reux est peut être aussi malheu - reux est peut être / aus si mal - heu.
 j'aime est peut être aussi malheu. reux est peut être aussi malheu - reux est peut être / aus si malheu.
 Tutti forza. Smorz. pizz. p

loco.

Tutta forza. Smorz. P

Tutta forza. Smorz. P

Tutta forza. Smorz. P

Tutta forza. Smorz. Legg. P

Tutta forza. Smorz. legg. P

-stremu, quicchi ci stringe indole laccio amor, quid di stringe indole laccio a - mor che... ci stringe ci stringe a -

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être aus - si mal - heu -

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être aus - si mal - heu -

j'aime est peut être aussi malheureux est peut être aussi malheureux est peut être aus - si mal - heu -

Tutta forza. Smorz. pizz. P

pizz. P

[illegible]

Cl.

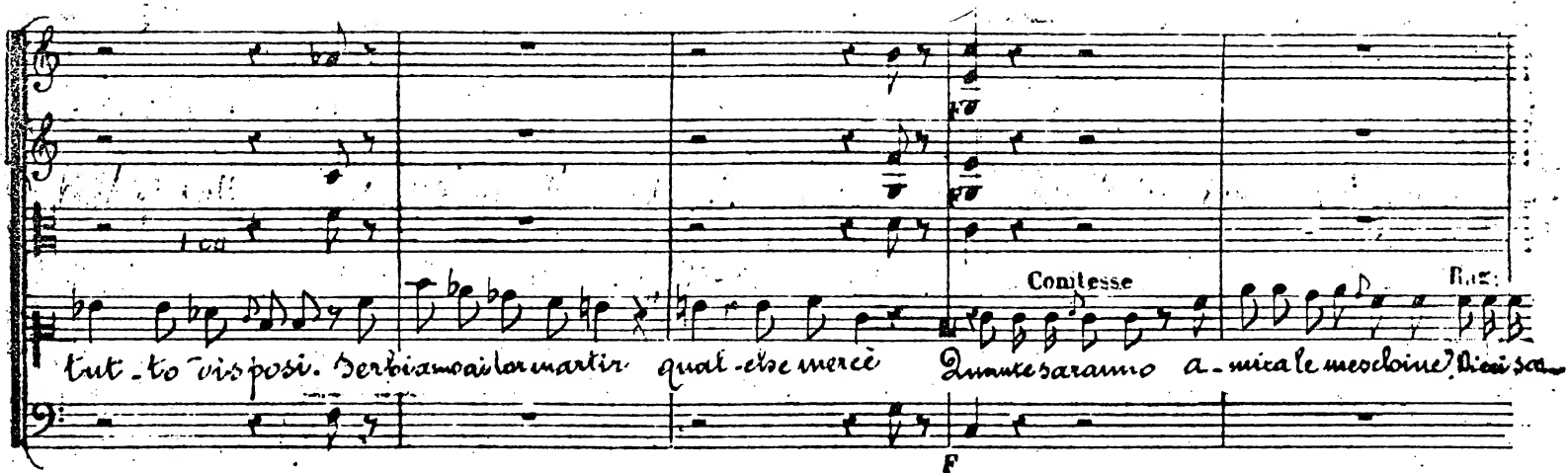
B^{on}

Sotto voce.

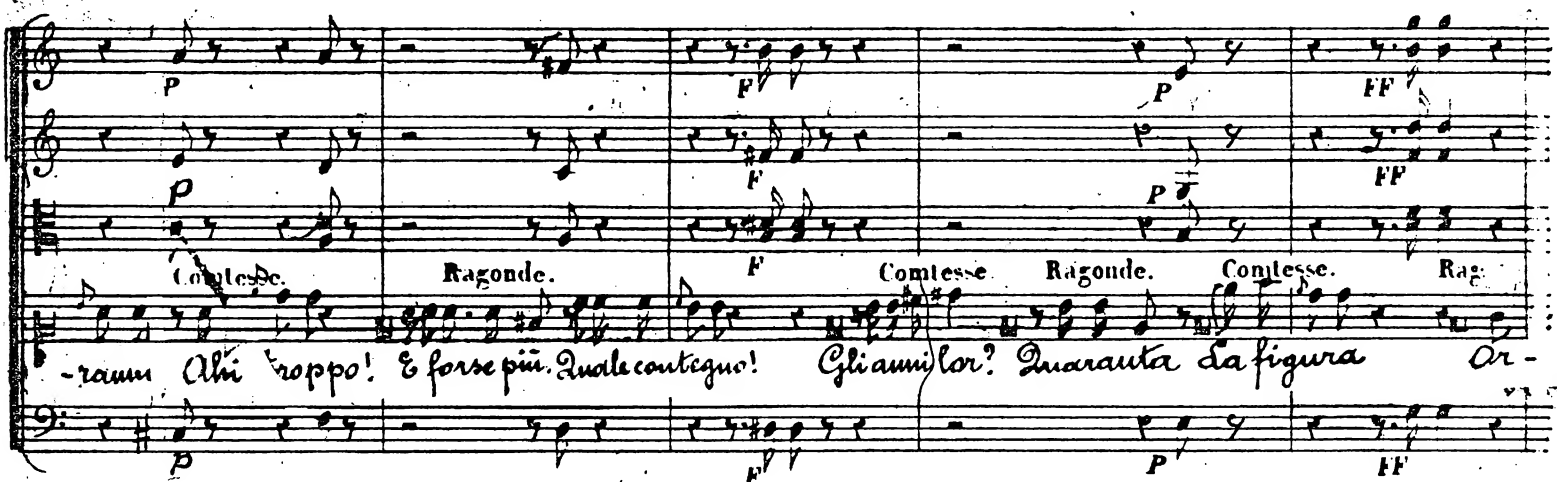
- te suf- fir, ahi! pe- nae- stre- ma, quei es- sein dol- ce luccio a-
 ce mo- nent ce- lui que j'ai- nie est peut être aus- si mal- heu
 ce mo- nent ce- lui que j'ai- nie est peut être aus- si mal- heu
 ce mo- nent ce- lui que j'ai- nie est peut être aus- si mal- heu

This image shows a page from a musical score, likely for a string orchestra. The page contains 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics 'FF' (Fortissimo) are prominently displayed on several staves, along with the instruction 'Tutta forza.' (Tutti). There are also markings for 'arco' (arco) and 'Unis.' (Unison). The score is written in a standard musical notation style, with clefs and key signatures visible. The page is numbered '320' in the top left corner. The overall layout is typical of a professional musical manuscript.

A handwritten musical score consisting of 12 staves, arranged in two systems of six staves each. The notation is in black ink on aged paper. The first system (top six staves) features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (bottom six staves) includes more complex passages with slurs and ties, particularly in the lower staves. The notation is dense and detailed, typical of a composer's manuscript.



First system of the musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "tut-to visposi. Serbiamo ai lor martir qual-elsa merce Quante saranno a-micale mescoline? Non sa-". The system ends with a forte (F) dynamic marking.



Second system of the musical score. It includes vocal and piano parts with dynamic markings (P, F, FF) and character labels (Comtesse, Ragonde). The lyrics are: "-raun Alti troppo! E forse più. Quale contegno! Gli amilor? Quaranta la figura Or-".



Third system of the musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "-renda Quel Conte Orz mi detti or Chete l'ho fatto trar in pace efferuua E se treman ancor di freddo di ter-". The system includes markings for "alto voce" and "sotto voce".



Fourth system of the musical score. It includes vocal and piano parts with dynamic markings (p, p pizz., p pizz., p pizz., p pizz.) and a tempo change to "Mod^{to}". The lyrics are: "-or tribu tarri una vuol la sua riconoscenza Di vedervi in istante Non cessa il favor-".

ff
arco.
arco.
ff
Contesse.
Ragone.
pizz.
ff

Ma sen viene mi sembra si avvicina Vabbi, la- sciateci per or. A le-i senza timor.

(Il Conte rimane alquanto distante dalla Contessa, con molta riserva)

Allegretto

p
sf
p
sf
p
sf
p
pizz.
p

Recit.
Contesse

p
p
p
p
p

Dicea Ragone il ver; quanto modesta ella è! Ve-ni-te, madama, venite a me.

And.^{te} 88

Flûtes.

Hautbois.

Clarinettes
en LA

Cors en mi^b

Trompettes
en LA

Bassons.

Violons.

Altos.

LIA COMTESSE.

LE COMTE.

Violoncelles et
Contre-Basses

solo.

dol.

pizz.

arco

Ah

qual ri-spet-to, o Donna, ... Dei pre-gi tuoi mi ac-

[illegible]

Handwritten musical score for a piece titled "Hautb." (Hautbois). The score is written on multiple staves, including a vocal line and instrumental parts. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "pizz." (pizzicato) and "arco" (arco). The vocal line includes the following lyrics in Italian: "S'ar... (correggendosi) ... la tua bontà - de la tua bel l'ul - ma a noi salvò ... l'o - nor la tua bontà - de la tua bel'." The score is written in a cursive, handwritten style.

l'al - ma a noi sal - vò . . . l'o - nor a noi sal - vò l'onor la tua bell'al - ma a noi sal - vò

[illegible]

Di me su-per ba io so-no... se mi-al. ma vil do-ma i.

p
sol
p
solto voce.
p
solto voce.
p
pizz.
pizz.
con te la se sal. va i sta. bi- le vir ti.
(tra se, scridendo).
Vir.
p pizz.

Clar.
Corn.
pizz.
arco
arco
arco
pizz.
pizz.
pizz.
A questo co- re, non la cal- ma ne laugni ri- tori fan, a questo co- re toro la
- tri
pizz.

cal - ma nè languirà mai più, nè languirà mai più tornò la cal - ma nè languirà . . . mai

21

[illegible]

(con qualche risentimento ritira la mano)
 Che fate o ciel! vi prego
 co-re sempre sem-pre re-ste-ria Di mia rican-za

solo.
 solo.
 -senza io v'offro il sol... tru-bu-to e sen-zai vostro aiu-to, chime! qualor io

sol

pen - so che offe - scerai il mio onor! ohimè! qua - lor io pen - so i tremoege lo in

22

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF (con bontà stendendogli la mano)

calma... le il vo - stro (lasciandogli la mano con trasporto)

con Ah! signo - ra!

FF

sal - - vo c'è vo - - stro o - nor è l'onor salvo qui.

F F F F F F

pizzicato leggermente

pizzicato

pizzicato leggermente

(da sé) Di qua - le an - dor s'ac - cen - do? la man ra man le.

(da sé) Con vien l'an - dor che pro - vo so -

pizzicato leggermente

Fl. *sotto voce.* *stacc.*

Hautb. *sotto voce.* *stacc.*

Cl. *sotto voce.* *stacc.*

C¹ *sotto voce.* *stacc.*

tremu la man la man se tremu l'oppori - me ancor lo te - - ma, tran -
 - pie nel pet - to mi - o, un sol pen - sie - - zo, oh Di - - o! sol -

(al Conte)

- qui - la an - cor non è, Qui voi potete al fin al - fin sfidare il conte Orz *sfi -*
 (alla Contessa)
 - tan - to re - - qua in me Qui voi potete (cieta sfidare il conte).

-dar, qui voi potete al fine qui sfi-dar... qui voi po-te-te al-fi-ne po-te-te sfi--
 -ry qui voi potete lieta qui sfi dar... qui voi po-te-te lie-ta po-te-te sfi--

-da-re, sfi-dar il conte Or-y qui voi potete al fin al-lin sfi dar il Conte Or-y sfi--
 -da-tes-ti dar il conte Or-y qui voi potete lieta sfi dare il Conte Or-y

-dar, qui voi potete al fine qui sfi-dar... qui voi po-te-te al li-ye po-te-te sfi-
 -ry. Qui voi pote-te lieta qui sfidar... qui

col Canto.
 col Canto.
 col Canto.
 a piacere.
 -da-re sfi-dal il conte ory sfidar sfidar sfi-dar il conte.
 -sez bra-ver le conte O. sfidar sfi-dar le Conte O.

col canto

Handwritten musical score for a piece titled "col canto". The score is written on multiple staves, including piano accompaniment and vocal parts. The piano part features complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The vocal part includes lyrics like "sfidar" and "il can te Ory". The score is written in a style typical of 19th-century musical manuscripts, with a key signature of one sharp (F#) and a common time signature (C).

All. $\phi = 138.$

[illegible]

Alt. = 138.

Allegretto

Di crede ch'egli v'ami!

Oh! invan li chelo brami

Per ottener

Allegretto

ce-de s'ei vi cades-se al pie'... che mai... fareste allor?

Laudacia

me) *ve y lon*

sua d'un pun-to sa-pre-i punire allor, saprei pa-

-vire puni-re allor.

All.^{mo} ♩ = 108.

pizz:
 p
 pizz:
 P
 P pizz:
 All.^{mo} ♩ = 108.
 P pizz:

Quel vile che insulta la no-stra pa-ce, tre-mor l'au-dace del ciel do-

2^d C²
 PP
 PP

-vrà A me fia ca-ro quel so-long-get-to, che il foc in pet-to

[illegible]

Musical score for the vocal solo "Va no la mia pietà la mia... pie - - tà. Quel vil che insul - ta" from the opera "Il Trovatore" by Giuseppe Verdi. The score is written for a single voice part, likely a tenor, and includes piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a long note on "va" followed by a melodic phrase on "la mia pietà la mia... pie - - tà." The piano accompaniment features a prominent bass line with a double bar line and a fermata, and a treble line with a melodic phrase. The score is marked with "p" (piano) and "f" (forte) dynamics.

Musical score for the first system. It consists of eight staves. The top two staves are vocal parts, both marked "sollo voce." The next three staves are instrumental parts, marked "arco. sotto voce." The bottom two staves are vocal parts, with the bottom staff containing the lyrics: "la no-stra pace, tre- - mar l'an- da- ce del ... ciel do- vrà, tre-mar... l'an-".

Musical score for the second system. It consists of eight staves. The top two staves are vocal parts. The next three staves are instrumental parts, marked "pizz. p". The bottom two staves are vocal parts, with the bottom staff containing the lyrics: "da- ce del ciel ... do- vrà... tre-mar... del ciel... tre-mar... do- vrà."

Musical score for the first system, featuring vocal and piano parts in G major. The vocal line is marked *Conte* and includes the lyrics: *Come se vera, cru-del tu se - - i, mai lacci mie-i son te-sia*. The piano accompaniment consists of chords and arpeggiated figures in the right hand and a bass line in the left hand.

Musical score for the second system, continuing the vocal and piano parts. The vocal line begins with the word *te.* followed by the lyrics: *Io già la veg-go sma-niosa i-ra-ta, già scouso-la-ta*. The piano accompaniment continues with chords and arpeggiated figures, marked *pp* (pianissimo).

Cl.

p

C¹

B²

pp

fp

fp

fp

fp

ca - der miai piè Poi d'un sor - ri - so mi mosta appieno che il suo bel

fp

f

p

f

p

f

p

f

p

f

p

f

p

f

p

se - no cru - del non è, no no ... crudel non è Con me se - ve - ra,

f

p

Musical score for the first system, featuring vocal and instrumental parts. The score includes staves for vocal parts (soprano, alto, tenor) and instrumental parts (violin, viola, cello, double bass). The lyrics are in Italian.

Musical notation includes various notes, rests, and dynamic markings. The lyrics are:

crudi del tu sei; ma... i lac-ci miei - i san- te - si a te, ma i lac - - ci

Performance instructions:

- solo voce.
- sotto voce.
- solo voce.
- arco.
- sottovoce
- arco.
- arco.
- sottovoce
- arco.
- sottovoce

Musical score for the second system, continuing the vocal and instrumental parts. The score includes staves for vocal parts (soprano, alto, tenor) and instrumental parts (violin, viola, cello, double bass). The lyrics are in Italian.

Musical notation includes various notes, rests, and dynamic markings. The lyrics are:

miei - i san te - - si a te... i lac - - ci miei... san te - si a

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major, and consists of 10 measures. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a "solo." marking and a "pp" (pianissimo) dynamic. The piano accompaniment features a prominent triplet in the right hand and a steady eighth-note pattern in the left hand. The score includes various dynamic markings such as "pp", "cres.", and "cresc.".

col Canto.

col Canto.

ce. lar saprà... che il fo in pet - to ce lar sa - prà la. a piacere

caderni al piè... già scons - la - ta caderni al piè al col Canto.

col Canto.

-prà Quel vitello sulta la nostra pa-ce tremar l'andace del ciel do-
 -piè Co-me se nera crudel tu sei mai lacci miei

pizz: P
 pizz: P
 pizz: p

-vra A me fia ca-ro quel so-looq-get-to che il fuoco in petto
 son te-sia te Io già la vedo smansosa irata già scouso-

C^{ra}
 2^a
 PP
 PP

cl:

p

FP

FP

FP

ce-lar sa-pia Ma chiella for-ra s'affi-da in-sa-no pre-tende in-

-lata ca-dermi al pie' Poi d'un sorriso mi mostra appieno

FP

va - no la mia pie-tà la mia... pie-tà Quel vile che insulta
che il suo bel seno cru-del non è cru-del non è Io già la'

sotto voce.
 sotto voce.
 sotto voce.
 arco
 sotto voce
 arco
 arco
 sotto voce
 la nostra pace tre -- mar l'an-da - ce del cielo-vra tre
 vedo smaniosa i rata già s'uso - la - ta la vedo
 arco
 sotto voce

mar... l'an-da - ce del ciel... do-vra tre-mar... l'an-da ce del
 la vedo smanio-sa smaniosa i-ra-ta caderni caderni

ciel do-ra, tre-mar do-ra... tre-mar do-ra tremor do-ra

al... pie-ca der-mial pie-ca der-mi ad ne-ca der-mial

352

vra, tremar dovrai tre-ma-ri do- vna!
pie, ca-der-mi al pie ca-der-mi al pie!

Récit.

Comtesse.

Comte.

(osservando nel fondo della scena e ridendo)

Don qui le vobscifive campagne (So li sen-to es-si son) Ah si, sapesse

Comtesse.

(fa un cenno, e si appronta una tavola con latte e frutta)

(bacia la mano della Contessa, Comte.)

En veste féminin il s'avance hier. To vó che vi si apprestí del latte e delle frutta Quel bon tri ce-

che sorte osservandolo con interesse.
Il conte la segue cogli occhi, indi accennando la tavola)

- lesto!

L'ordinaire est fugal, et il cibo est modeste; Così non è fatal.

Allegro brillante. 112

Flûte et Petite Flûte. Flûte. Solo. Flûte.

Hautbois. Solo. P.

Clarinettes en UT. P.

Cors en FA. P.

Cors en UT. P.

Trompettes en UT. Solo. P.

Bassons. P.

Trombones. P.

Triangle. F.

Timballes en UT. F.

Violon. F.

Alto. F.

Le COMTE.

Choriphé.

Choriphé.

Le GOUVERNEUR.

CHŒUR de Chevaliers.

Violoncelle et Contre-Basse. F.

[illegible]

[illegible]

[illegible]

Musical score for a piece, likely a dance or song, featuring multiple staves. The score includes piano (P) and forte (F) dynamics, triplets, and a vocal line with lyrics in French. The lyrics are:

- der cer - - chiamo di go - der cer - - chiamo di go - der cer -
 tin à ce joyeux fes tin à ce joyeux fes tin c'est char
 tin à ce joyeux fes tin à ce joyeux fes tin Di go - der
 tin à ce joyeux fes tin à ce joyeux fes tin cer - choian
 à ce joyeux fes tin à ce joyeux fes tin
 à ce joyeux fes tin à ce joyeux fes tin
 à ce joyeux fes tin à ce joyeux fes tin
 à ce joyeux fes tin à ce joyeux fes tin

The score also includes the instruction "Cane les Hambr" and "pizz." (pizzicato).

359

chiam di go-der La pace con voi si-a... cerchiamo di go-der

c'est di vin le plaisir nous con-vi-e a ce joyeux fes-tin

c'est di vin le plaisir nous con-vi-e a ce joyeux fes-tin

c'est di vin le plaisir nous con-vi-e a ce joyeux fes-tin cer-chiamo

le plaisir nous con-vi-e a ce joyeux fes-tin

le plaisir nous con-vi-e a ce joyeux fes-tin

arco

pizz.

p

cer-chsiam Di go-der La pace con noi si - a . . . cer-chsiam Di go-der

c'est charmant c'est di-
-der - c'est di-
c'est di-
le
le
le
le
le

vin le plaisir nous con-
vin le plaisir nous con-
vin le plaisir nous con-
vin le plaisir nous con-
vin le plaisir nous con-
vin le plaisir nous con-

vi - e à ce joyeux les-
vi - e à ce joyeux les-
vi - e à ce joyeux les-
vi - e à ce joyeux les-
vi - e à ce joyeux les-
vi - e à ce joyeux les-

tin
tin
tin
tin
tin
tin

arco.
arco.
pizz.
pizz.
pizz.
pizz.

pp
pp
pp
pp
pp
pp

F
F
F
F
F
F

3
3
3
3
3
3

Solo.
Solo.
Solo.
Solo.
Solo.
Solo.

2
2
2
2
2
2

cb.

Musical score for a vocal ensemble, featuring multiple staves with vocal lines and piano accompaniment. The score includes lyrics in French and Italian, and various musical notations such as triplets, staccato, and unis.

The score is divided into two main sections. The first section features a vocal line with the lyrics "Al - la buo - na fol - li - a" and "ah la bon - ne fo - li - e". The second section features a vocal line with the lyrics "ah la bon - ne fo - li - e" and "cer.".

The piano accompaniment includes various musical notations such as triplets, staccato, and unis. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature.

The lyrics are in French and Italian. The French lyrics are "Al - la buo - na fol - li - a" and "ah la bon - ne fo - li - e". The Italian lyrics are "ah la bon - ne fo - li - e" and "cer.".

The musical notation includes various symbols such as notes, rests, and accidentals. The score is written in a standard musical notation style.

cer. chsiam di go. der La pace con. vi. si. a... cer. chsiam di go. der.
 c'est charmant c'est di. vin le plaisir nous con. vi. e à ce joyeux les. tin
 di go. der c'est di. vin le plaisir nous con. vi. e à ce joyeux les. tin
 chsiam c'est di. vin le plaisir nous con. vi. e à ce joyeux les. tin
 le plaisir nous con. vi. e à ce joyeux les. tin
 le plaisir nous con. vi. e à ce joyeux les. tin
 UNIS. arco. pizz.

363

cer-chiam di goder La pace con noi si-ra... cer-chiamodi go-der cer-

c'est charmant c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à

di go-der c'est di vin le , plaisir nous con-vi-e à ce joyeux fes-tin à

-chiam c'est di vin le plaisir nous con-vi-e à ce joyeux fes-tin à

le plaisir nous con-vi-e à ce joyeux fes-tin à

le plaisir nous con-vi-e à ce joyeux fes-tin à

arco.

pizz.

P

arco

Cb

ff

[illegible]

Recit.

Violons.

Alto.

Le Conte. (all' *Stojo*) AJO

Le Gouverneur.

Basses.

L'attentura è guariota. Dimmi se è vero, mio cognome è duor? Così la penso come voi, signor; mase il

Le Conte. AJO

Le Conte.

Duca! Mio padre. Entende la parvia quaffala son... le mia? E mestier che vi pensi Segui gli uffizi.

All. mod.

tuo! Tu veglierai per noi noi riderem di te, Nulla vi mancherà: calma e pazienza.

Andante

P col Canto.

(all. Adagio)

Tutto disporò all'opra I miei fidi alla gioia Tu guida e direttore per la pruden - ra Che vi po - - te ispirar tale sta

Le Conte.

-nara? Il mio paggio Isolier, il mio rival, che ignaro del mio cor qual fosse il caro oggetto, questo mi consi

Se Gouv. Se Conte.

-gliò muliebre vestimento perché glielo involassi al suo progetto. Ed il ciel lo punì... e me rese con tento.

The image shows a page of a musical score, likely for a string quartet and voice. The score is written in 2/4 time and features a key signature of one sharp (F#). The top section is instrumental, with staves for Violin I, Violin II, Viola, and Cello/Double Bass. The bottom section includes vocal parts with French lyrics. The music is marked with dynamics like *pp*, *p*, and *f*, and includes performance instructions such as *pizz.* and *arco.*.

Instrumental Section:

- Violin I:** Starts with a *pp* dynamic, playing a series of eighth notes.
- Violin II:** Also starts with a *pp* dynamic, playing a similar melodic line.
- Viola:** Provides harmonic support with chords and single notes.
- Cello/Double Bass:** Plays a steady bass line, often in octaves.

Vocal Section:

The vocal parts enter with the lyrics: "alla buona folli- a sia goder La pa- ce con voi si- a cer- chiamo di go-". The lyrics are repeated in a chorus-like structure.

Lyrics:

alla buona folli- a
Ah la bonne fo- li- e
C'est di- vin
le plai- sir nous con- vi- e à ce- joyeux les-
sia goder
le plai- sir nous con- vi- e à ce- joyeux les-
c'est char- mant
le plai- sir nous con- vi- e à ce- joyeux les-
le plai- sir nous con- vi- e
le plai- sir nous con- vi- e

The score concludes with a final instrumental flourish and a *pizz.* marking.

Musical score for a piece, likely a dance or song, featuring multiple staves. The score includes piano (p) and forte (f) dynamics, triplets, and a vocal line with lyrics. The lyrics are in French and appear to be a refrain or chorus.

The score is written for a large ensemble, including strings, woodwinds, and brass. The vocal line is written in a separate staff, with lyrics in French. The lyrics are:

-Der cer - eliamodi go - Der cer - eliamodi go - Der Cer -
 tin a ce joyeux les tin a ce joyeux les tin c'est chan
 tin a ce joyeux les tin a ce joyeux les tin di go - der
 tin a ce joyeux les tin a ce joyeux les tin Cer - eliam
 a ce joyeux les tin a ce joyeux les tin
 a ce joyeux les tin a ce joyeux les tin

The score includes various musical notations, including triplets, piano (p) and forte (f) dynamics, and a vocal line with lyrics. The lyrics are in French and appear to be a refrain or chorus.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings like *F*, *PP*, and *p*.

-chiam di go-der La pace con vi- a . . . cer- chiam di go-der.

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment.

nant c'est di vin le plaisir nous con- vi- e a ce joyeux fes- tin
 c'est di vin le plaisir nous con- vi- e a ce joyeux fes- tin Di go-
 c'est di vin le plaisir nous con- vi- e a ce joyeux fes- tin cer chiam
 le plaisir nous con- vi- e a ce joyeux fes- tin
 le plaisir nous con- vi- e a ce joyeux fes- tin

arco
 F
 pizz
 P

370

The musical score consists of multiple staves. The upper section features orchestral parts with various dynamics such as *F*, *pp*, and *p*. There are also markings like *Solo.* and *arco*. The lower section contains vocal staves with lyrics in French. The lyrics are: "cer-ebiam digo der. Les pacc con uoi di-a... cer-ebiam digo der. c'est d'aimant c'est di vin le plaisir nous con vi-e à ce joyeux fes tin". The score includes complex rhythmic patterns, triplets, and dynamic markings throughout.

cer-ebiam digo der. Les pacc con uoi di-a... cer-ebiam digo der.
c'est d'aimant c'est di vin le plaisir nous con vi-e à ce joyeux fes tin
Der. c'est di vin le plaisir nous con vi-e à ce joyeux fes tin
c'est di vin le plaisir nous con vi-e à ce joyeux fes tin
le plaisir nous con vi-e à ce joyeux fes tin
le plaisir nous con vi-e à ce joyeux fes tin Vo.

[illegible]

372

Cer- chie-mo vi go der La pace nous con-vi-a... cerchiamo di go der
c'est charmant c'est divin le-plaisir nous con-vi-e à ce joyeux fes-tin
Vigo-der c'est divin le-plaisir nous con-vi-e à ce joyeux fes-tin
ob-lis-sons c'est divin le-plaisir nous con-vi-e à ce joyeux les-tin cer-
le-plaisir nous con-vi-e à ce joyeux les-tin
unis.

10

[illegible]

ROBERTO

Récit.

Violons.

Alto.

Le Comte.
Le Gouverneur.
Rainbaud.

Le Gouv. (Osservando) Le Comte. (marcato)

M'a qual tri - sta in - conve - nienza! Altro che latte e frutta non s'ainfia!... E questo il giorno.

Basse.

Allegro.

Le Gouv. Tous. Raimb. (tenendo un paniere sotto il mantello)

hier dell'innocenza, madama... Non c'è vin? Non c'è vin? Amici eccomi a

f

Tous. Raimb.

Vai.. Roberto! Il prode che ha tentato un'assoluzione che delide con voi la tua cat - tura.

f

All^o Giusto. d=76.

**Violoncelles et
Contre-Basses.**

[illegible]

arco sotto voce assai.

arco sotto voce assai.

arco sotto voce assai.

Violle

sottovoce assai

C.B.

sottovoce assai

Hautb. solo.

Cl. solo.

C^{ra}

B^{ra}

In questo soli- tario as- lo del mi- stero in o- rio, a dir il

vero, la noia mi colpì. Quel genio d'intrapresa che si mi ferve in seno ra-pido qual ba-

32

le no di ri destansiardi. Pensai fra me che cuore me ne verria uon

sotto voce. *solo.*

sotto voce. *sottovoce*

Deh sentiam qual piano orai

Quoi Radmihaud sen miele aus si

Cor.

poco osando in questo lo - co la sente acimentar Parto all'azzardo trovo nobile a apparta-

Fl.

Hautb.

Clar.

Cor.

B^{ss}

Vcllo/Bass

- rien - to l'adveca su talent o un re potrebbe star.

Armonie aspa

A - vant... u diamant Har.

et quel est ce tra rail

Fl.

Clar.

Cors.

B^{ss}

D'o-ro se-zie-be stoffin to-mo, e, di tes-su-to a-do-mo, il ro-ma-nziere is-pa-n Vi ri-tro-vai co.

Fl.

Clar.

Cors.

B^{ss}

set, te per-cam-ba-lo ri-do-tte, le mil-le e una notte dell'a-ra-ba sul-tan.

Oh qual ge-nio! ge-mio

quai vraiment un ro-

Cor.

Violon.

Vado deserta mensa, mi volgo alla dispenza spero di trovar mol. to, eppur non fu ca-

stran-

- ntu

Hautb.

Clar.

Cors.

B^{on}

- si M'avanzo alla ventura sotto una volta osu - ra: ferrata porta arre stami, mai il braccio miola

Hautb. solo. *pp*

Clar.

Cor.

Bⁿ.

pp

pp

pp

-pri.

Verauo tai bel lerre che con tra spm lo ad or, amie, che te -

Ob. ben che v'e-ra li?

un af freux sou ter rain

Fl.

Hautb.

Clar.

f

f

f

f

-so-ro, che xena di piacer! On pia cantina è questa, che mostra all'apparen-ra la rigi-da asti-

B^u

ro-ce, per ci tentar l'a. tro-ce tremendo daracen Annata bella in mossa, che da la dino il'

Fl.

Hautb.

Clar.

Cors.

B^u

forte non morse allorché morte spinse ai nemici i sen

Qui l'Alemagna

Ber-rem contenti appien

c'est char-mant c'est di vin

Fl.

Bril. la, l'è il Reus, qua la Spagna, qui fume lo Sciam-pagna che chiuso non può star Deivini D'Aqui-

Fl.

Clar.

Cors.

B^{ba}

34

solo.

PP

div. unite

Vaneggion non ab

lania di vini di Eurenna, qual m'è più re. renapio il m'annarar?

Oh liquor che fa be-ar

c'è di vin / c'è l'charmant

Pre-uo di schiere tali a vista; e pronto alla conquista di quel nemico altier, mi slancio nell'a-

- gone, Nuevo Curruena sfi- do, attace, urto conquisto il li- qui- do drappel, mi slancio nell'a-

- go'- ne, Renoè Currèna sfi-do, attaccònto con- quido il liqui-do drappel, il liqui-do drap-

2 *All.^o ♩ = 80*

Emis.

(accenna d'essere un po' ebbro)

-pel, il li-qui-do drappo.

Piena vit.

All.^o ♩ = 80.

pp

pp

pp

-tonia per me s'appresta, ma qual m'arresta. cupo fia-

pp

resta, gli altri: ce-de-te Da quelle soglie con queste spoglie io fug-go allor sen-ra ti-mor.

sotto voce.

sotto voce.

sotto voce.

Di gio-ia e festa, a-ni-ci, è il di, Di gio-ia e fe- - - sta,

sotto voce.

Fl solo.

p

Cl solo.

p

Div.

sp

Unite

a-ni-ci, è il di. Ah!... so-lo per questa il cor tut-to ar-di ar-

Di Di gio-ia e festa, a-mi-ci il di, si, Di gio-ia e fe-sta, a-mi-ci è il di!

Vc. uniti

C¹
 B^m
 PP
 P
 pizz.
 P
 pizz.
 Div.
 P
 pizz.
 Oh! di gio-ia e fe-sta, di gio-ia e fe-sta, a-mi-ci, è il dì, è il dì.

Fl.
 P
 Cl.
 C¹
 Do. - - lo per questa il cor tutto ar-di, sì, il cor tutto ar-

sotto voce.

sottovoce

sottovoce

sotto voce.

sotto voce.

arco.

sotto voce.

arco.

sotto voce

arco

sotto voce.

-di

O piena vit-to-ria per me s'appresta, ma qual m'arresta fra-

Delle sue ge-sta go-diam... noi qui... Delle sue ge-sta go-diam noi qui.

de sa con-què-te pre-nons les fruits de sa con-què-te pre-nons les fruits

arco

arco

sottovoce

-stou!
 Di gioia e festa è que-sto il dì... Di gioia e fe-sta è que-sto il dì...
 de sa con- què- te pre- nous les fruits de sa con- què- te pre-nous les fruits

-lo Di mille vo-ci già sento il suo-no, Di mille vo-ci il
 (Delle sue gesta go-diam... noi qui di gioia e fe-sta È questo il di...
 de sa con-que-te pre-nous les fruits de sa con-que-te pre-nous les fruits

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The first 10 staves are for instruments, with dynamics marked *ff* (fortissimo). The 11th staff is for a vocal line with lyrics in Italian. The 12th staff is for a bass line with triplets.

Lyrics:

suon. L'un grida: ar-resta, gli altri ce-de-te. Da quelle or-glie
 è questo il di, di gioia e fe-sta è questo il di Delle sue
 de sa con-que-te de sa con-que-te de sa con-que-te de sa con-que-te

con queste spoglie io fug goal-lor sen-ra ti-mor Di girare
 ge-sta go-diam go - - diam noi qui
 - que - te pre - nons les fruits les fruits

sotto voce.
 sotto voce.
 sotto voce.
 sotto voce.

fe-sta, a-mi-ci, è il dì... di gio-ia e fe- - - sta;

Fl solo
p

Cl solo
p

DIV. UNITE

a - - - mi-ci, è il dì... Ah! so-lo per questa il cor tut-to ar-di ar-

Di. Di gio-ia e festa, a-mi-ci il Di, oì Di gio-ia e fe-sta, a-mi-ci, il Di
 Di gio-ia e festa Di gio-ia e festa, Di gio-ia e festa è il Di.
 de sa con-quête de sa con-quête prenons les fruits tous les fruits
 Vc. UNITI
 Cb. p

Bⁿ *pp*
pp
pizz.
p *div.*
pizz.

ah di gio-ia e festa, di gio-ia e fe-sta, a-mi-i, è il di, è il
 si è que - - sto è que - - sto il di
 oui pre - - nons pre - - nons les fruits

pizz.

Fl.
 Cl. *p*

di Do - - lo per que sta il cor tutto an di si il cor tut to
 questo è il di è que - - sto è que - - sto il
 mes a mis pre - - nons les fruits oui

-di di gio-ia e festa, a-mici, è il dì. So-lo per questa so-lo per que-sta il cor tuftoa
 di, gio-ia e festa è questo il dì, questo è il dì è que-sto è que--sto il
 de sa con-que-te de sa con-que-te pre-nons les fruits on les fruits
 C. la B.

Di Di gio:iae festa a-mi-ci il Di So-lo per questa, so-lo per que-sta il cor tut-to ar-
 Di gio:iae festa è que-sto il di, que-sto il di, è que-sto è que-sto il
 de sa con-que-te de sa con-que-te pre-nous les fruits oui les fruits

cine la B...

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

-di si il co-re, il con tutto ardi, si il co-re, il con tutto ardi, il con tutto a

di è que- sto il di è que- sto il di è que- sto il

fruits pre- nous les fruits pre- nous les fruits pre- nous le

ff
ff

Où, il cor tuttoardi... il cor tuttoardi.

Où, il cor tuttoardi... il cor tuttoardi.

fruits pre-nons les fruits pre-nons les fruits.

This musical score is for a large ensemble, likely a symphony or a large choir. It consists of 12 staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including *ff* (fortissimo) and *ffv* (fortissimissimo). The score is written in a key with one flat (B-flat) and a common time signature (C). The music is divided into measures by vertical bar lines. The bottom two staves have some text written below them, including the word "unite" and some musical notation.

X. RECITATIVO E CORO

Récit.

le Conte.

S' amor della vittoria tributa maggior all'innista per le sue gesta e per la gloria siam pace e savità.

F

This musical score is for a recitative and chorus section. It consists of a single staff with lyrics written below the notes. The notation is in a recitative style, with a common time signature (C). The lyrics are in Italian. The score is written in a key with one flat (B-flat). There are several dynamic markings, including *F* (forte) and *ff* (fortissimo). The score is divided into measures by vertical bar lines.

Allegro moderato. $\text{♩} = 104$.Flûte et
Petite Flûte.

Hautbois.

Clarinettes
en UT.

Cors en FA.

Cors en UT.

Trompettes
en FA.

Bassons.

Trombones.

Timballes
en FA.Grosse-Caisse
et Triangle.

Violons.

Alto.

LE COMTE.

CHORIPHÉE.

RAIMBAUD.

LE GOUVERNEUR.

CHŒUR.

Violoncelle et
Contre-Basse.

Beviam... beviam... beviam, beviam almen...

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

Bu_vons bu_vons / bu_vons bu_vons sou_dain.

408

... ci lascia del buon vin il Signor castellan, e non lo lascia in un il signor castellan. Or che l'invita al
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
qu'il avait de bon vin le seigneur châte-lain qu'il avait de bon vin le seigneur châte-lain pendant qu'il fait la
un. (unite)

Cb. 237 F

The piano accompaniment for the first system consists of 12 staves. The top four staves (treble clef) feature a complex texture with many sixteenth and thirty-second notes, often beamed together. The bottom four staves (bass clef) provide a more rhythmic foundation with eighth and quarter notes. Dynamic markings such as *p* (piano) and *f* (forte) are placed throughout the system. The key signature has one flat (B-flat), and the time signature is 2/4.

- l'ar - mi il Turco il Saracen, or che l'invita al - l'ar - mi il Turco il Sara - cen... al

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la - guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la - guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la - guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la - guer - re au Turc, au Sar - ra - zin

guer - re au Turc, au Sar - ra - zin, pen - dant qu'il fait la - guer - re au Turc, au Sar - ra - zin

Clar.

Cors en FA.

*p pizz.**p pizz.**p pizz.*

duo valor be-via-mo, or su seura confin al suo valor be-via-mo or su seura confin.

à sa santé si chè-re bu-vons ce jus di-vin.

à sa santé si chè-re bu-vons ce jus di-vin.

sa santé si chè-re bu-vons ce jus di-vin à sa santé si chè-re bu-von ce jus di-vin.

*p pizz.**p pizz.*

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'pp' and 'unis.'

Ci lasciò del buon vin il signor castellan, ci lasciò del buon vin il signor castellan ci lasciò del buon
 qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - viau qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 - nous qu'il avait de bon vin le seigneur châ-te - lain qu'il a_vait de bon vin le seigneur châ-te - lain qu'il a_vait de bon
 qu'il a_vait de bon
 qu'il a_vait de bon
 unis.

arco.
 Cb.

vin il seigneur castellan... beviem... beviem... beviem seura corfin... fin al mat-

vin le seigneur châte. ain bu_vons bu_vons bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain bu_vons bu_vons bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain bu_vons bu_vons bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain bu_vons bu_vons bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte. ain bu_vons bu_vons bu_vons ce jus di_vin. jusqu'à de

Handwritten musical score for Flute and other instruments. The score consists of 12 staves. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *sf* (sforzando) and *f* (forte). The notation includes slurs, ties, and repeat signs. The score is written in a cursive, handwritten style.

seura confin

fino al mattino.

Qualcun.

jusqu'à de- main

jusqu'à de- main

quelle

jusqu'à de- main

jusqu'à de- main

quelle

jusqu'à de- main

jusqu'à de- main

quelle

jusqu'à de- main

jusqu'à de- main

jusqu'à de- main

jusqu'à de- main

solo.
 dol.
 solo
 dol.
 1.
 2.
 sotto voce.
 solo.
 sotto voce.
 sotto voce.
 sotto voce.
 pizz.
 p.
 pizz.
 p.
 pizz.
 p.
 f
 -bro. sia de-li-ca-ta! Dolce umor... che l'al-ma ac-cen- - - De Cele-briant tour-à
 dou - ce am-broi - si - - e quelle dou - ce am-broi - si - - e Cé-lebriant tour-à
 dou - ce am-broi - si - - e quelle dou - ce am-broi - si - - e Cé-lebriant tour-à
 dou - ce am-broi - si - - e quelle dou - ce am-broi - si - - e Cé-lebriant tour-à
 unis.
 pizz.
 p

The musical score is written for a symphony orchestra and vocal soloists. The tempo is marked "Allegretto" and the key signature has one flat (B-flat). The score is in Italian and features complex musical notation with various dynamics and articulations. The vocal parts are for a male soloist (Soprano) and a female soloist (Soprano). The instrumental parts include strings, woodwinds, and brass. The lyrics are in Italian and describe a scene of celebration and love.

The lyrics for the vocal parts are:

cor il vino alla follia, al genio al genio dell'amor dell'amor
 ce - le - briamo di cor
 tour, le vin et la fo - li - e, le plaisir, oui le plaisir et l'amour.
 Cé - lebrons tour-à-tour
 tour, le vin et la fo - li - e, le plaisir, oui le plaisir et l'amour.
 Cé - lebrons tour-à-tour
 tour, le vin et la fo - li - e, le plaisir, oui le plaisir et l'amour.
 Cé - lebrons tour-à-tour
 ce - le - bria - mo
 ce - le -
 Cé - lebrons
 arco
 sf pizz.
 p

p

p

p

p

p piz.

p piz.

p piz.

div.

unite

ci al genio dell'amor celebriamo di car il vino alla follia, al genio al genio dell'amor dell'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

Le plaisir et l'amour, cé-lebrons tour-à-tour le vin et la fo-li-e, le plaisir oui le plaisir et l'a-

brions.

brions.

p piz.

arco

arco

arco

arco

- mor. C'è l'asciò del buon vin il signor castellau, c'è l'asciò del buon

qu'il avait de bon vin le seigneur chate_lain qu'il avait de bon

- mor. C'è l'asciò del buon vin il signor castellau qu'il avait de bon vin le seigneur chate_lain qu'il avait de bon

mour qu'il avait de bon vin le seigneur chate_lain qu'il avait de bon vin le seigneur chate_lain qu'il avait de bon

mour qu'il avait de bon

mour qu'il avait de bon

arco

arco

This block contains the instrumental and vocal staves of the musical score. It features multiple staves with complex musical notation, including various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The notation is dense and typical of 19th-century musical manuscripts.

vin il signor castellan... beviem... beviem... beviem senza confin... fino al mat-

vin le seigneur châte lain bu_vons bu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte lain bu_vons bu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte lain bu_vons bu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte lain bu_vons bu_vons / bu_vons ce jus di_vin. jusqu'à de

vin le seigneur châte lain bu_vons bu_vons / bu_vons ce jus di_vin. jusqu'à de

[illegible]

[illegible]

- riera Si leu-zi-ò in carità po- ne-te vi im-pie-gie-ri, o di noi che sarà?

Andantino

Le Comte, Coriphée,
dol.

tu che si-uo-ra, ascol- ta mia prece: al- tu che si-uo-ra ti ac-corda pietà del-... sal-va-um-
Raimb. Gout.
Toi que je re-ve-re, entends ma pri-ère o Dieu tuté-lai-re viens dans ta bon-té sau-ver l'in-no-

-cen-za di for-di clemen-za un di ricom-pen-sa l'ospita-li-tà... un di-ricom-pen-sa
cen-te, et que ta pas-sa-ce un jour récom-pen-se l'ospita-li-té, un jour récom-pen-se

l'ospita-li-tà l'ospita-li-tà... l'ospita-li-tà...
l'ospita-li-té, l'ospita-li-té, l'ospita-li-té
Rit.
En-za si ne par-ti il li-ore di Pa-cco ecc o lo

I. Tempo

A musical score for a piece titled 'I. Tempo'. The score is written on ten staves, arranged in five pairs. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in 2/4 time, indicated by the 'C' time signature. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The music is written in a single key, likely C major or F major, as indicated by the absence of sharps or flats in the key signature. The score is a page from a larger work, as indicated by the page number '425' in the top right corner.

I. Tempo

I. Tempo

First edition musical score for 'I. Tempo'. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The tempo is marked 'I. Tempo'. The score includes dynamic markings such as *sf* (sforzando) and *f* (forte). There are also some markings that appear to be 'ms.' (measure) and 'ff' (fortissimo). The notation is dense and characteristic of 19th-century musical manuscripts.

Beviam.. beviam.. beviam seu a confin. . . . fino al mattin.. be vian.. be-

buivons buivons buivons ce pus li - viot / jusqu'à demain buivons bu -

qui	buons	buons	buons ce jus di vin	jusqu'à demain	buons	bu
-----	-------	-------	---------------------	----------------	-------	----

Buyons	buyons	buyons ce jus di vin	jusqu'à demain	buyons	bu-
--------	--------	---------------------------------	----------------	--------	-----

Buvons buvons buvons ce jus de vin jusqu'à demain buvons buvons

buvoys buvoys buvoys ce us di - yu / jusqu'à demain buvoys bu-

vi- am... be- vi- am se- u- ra con- fin... si- u- al ma- tin... se- u- ra con- fin... si- u- al ma- tin...

vous bu- vons ce jus di- vin jus- qu'à de- main jus- qu'à de- main jus- qu'à de- main

vous bu- vons ce jus di- vin jus- qu'à de- main jus- qu'à de- main jus- qu'à de- main

vous bu- vons ce jus di- vin jus- qu'à de- main jus- qu'à de- main jus- qu'à de- main

vous bu- vons ce jus di- vin jus- qu'à de- main jus- qu'à de- main jus- qu'à de- main

vous bu- vons ce jus di- vin jus- qu'à de- main jus- qu'à de- main jus- qu'à de- main

[illegible]

[illegible]

-lan... beviam... beviam... beviam finoal mattin finoal mattin, finoal mattin finoal mat-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

lan bu_vons bu_vons bu_vons jusqu'à de_main / jusqu'à demain jusqu'à demain jusqu'à de-

UNITI

Handwritten musical score for a choir and orchestra, page 430. The score is written on 18 staves. The top 12 staves are for the orchestra, and the bottom 6 staves are for the choir. The music is in 2/4 time and features a variety of notes, rests, and dynamic markings. The lyrics "main jusqu'à demain." are written under the choir staves.

-tin final mottu.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

main jusqu'à demain.

All.^o Récit. Mod.^o

le Conte.

Essa torna si. leuxio

42 All.^o Mod.^o

Contesse.

Oh qual raccoglimento! m'è ragion che le ammiri. Di si.

-poè ecco il momento che ci a-xuna di voi madame, si ritiri nel proprio appartamento.

Con te

Ad-dio nol' s'attesa! ah tu' ancolta il cielo, l'ora verrà verrà l'i-

- Maule che vi dimostri il cor, d'ama d'ama, ciò che prova per Voi, per Voi ricom- - sente :

Clarinettes en Ut.

Cors en Fa.

Bassons.

Violons.

Altos.

Violoncelles

Contre Basses

And.^{mo}

ff

ff

ff

mf pizz.

pizz. mf

pizz. mf

And.^{mo}

pizz. mf



First system of a musical score, consisting of nine staves. The top three staves (treble, alto, and bass clefs) contain melodic lines with various note values and rests. The bottom six staves (three treble and three bass clefs) contain a complex, dense texture of notes, including many beamed sixteenth and thirty-second notes, suggesting a rapid, intricate passage. The system concludes with a double bar line.



Second system of the musical score, also consisting of nine staves. This system features dynamic markings, including *pp* (pianissimo) and *f* (forte), placed above or below specific notes. The notation continues with complex rhythmic patterns, including beamed notes and rests, across all staves. The system concludes with a double bar line.

Récit.

All.^o Vivace.

Récit.

arco.

f

arco.

f

arco.

f

Contesse.

f

Sì, que-st'è il do-ver no-stro, e chi nel no-stro ze-lo al ben al-trui si a-do-pra...

vlt. f

Handwritten musical score for the song "Chi mai sa-rà?" from the opera "L'Espresso". The score is for voice and piano. The voice part is in the bottom staff, and the piano accompaniment is in the top three staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Chi ma-i, chi mai sa-rà?... chi vie-ne an-co-rà?" and "Un pag-gio... Un pag-gio! ed a que-". The piano part features chords and arpeggios, with a forte (f) dynamic marking. The score is handwritten on aged paper.

o-ra nel che-to a-si-lo a-gliuo-mi-ni interdetto?... Co-no-sce-rò co-lu-i che si av-vi-ci-na... Io son, bel-la cu-

gi-na; nè vi fac-cia di-spetto. Brill-lise-re-no il vol-to, e cal-ma al cor. Che vi con-dus-se qui? Il Du-ca mio si-gnor.



First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part has a complex, flowing melody. The lyrics are written below the piano staff.

Et in-im-po-se-diren-der-an-co no-to-al-le da-me, ed a vo-i, che i ma-ri-ti...il ger-ma-no...og-gi-di...que-sta not-te... a mez-za not-te, sa-ran-no-fra no-i.



Second system of the musical score. It includes dynamic markings like *All.*, *Recit.*, *FF*, *Isol.*, and *Toutes.*. The piano part continues with a similar texture. The lyrics are written below the piano staff.

Fia ver? Qual mai con-ten-to! Rie-don di Pa-le-sli-na. Di sor-pre-sa e in se-gre-to ve-ran-via ri-tro-



Third system of the musical score. It includes dynamic markings like *All.*, *Recit.*, *FF*, *Isol.*, and *Toutes.*. The piano part continues with a similar texture. The lyrics are written below the piano staff.

-var. Oh qual con-ten-to al cor! I vo-ti s'av-ve-râr... Lo cre-de il Du-caan-cor;



Fourth system of the musical score. It includes dynamic markings like *p*. The piano part continues with a similar texture. The lyrics are written below the piano staff.

ma il pen-sier lo co-glie che un ma-ri-to pru-den-te pre-vien sem-pre la mo-glie: un'im-prov-vi-sa gio-ja can-giar-si può in do-lor.

First system of a musical score. It features five staves: three for piano accompaniment (treble, alto, and bass clefs) and two for vocal melody (treble and bass clefs). The piano part includes dynamic markings *p* and *f*. The vocal part includes a *Rag:* marking. The lyrics are written in Italian.

Rag:

Verran verran uol fin ritorneranno di lo dovea il uel al uol pors affetto Io corro a prelar

Second system of the musical score. It continues the five-staff format. The piano part has *p* and *f* markings. The vocal part includes *Isol.* and *Rag:* markings. The lyrics continue.

Isol. *Rag:*

un le ospiti nostre Oh no! Tanto virtù che il cuore day per questo fin qui

Third system of the musical score. It continues the five-staff format. The piano part has *p* and *f* markings. The vocal part includes *Isol.* and *Rag:* markings. The lyrics continue.

Isol. *Rag:*

Lo qelo di ter-ror-i Oh folle! Bate-quite al camp felle... a oh!

Fourth system of the musical score. It continues the five-staff format. The piano part has *fp* and *f* markings. The vocal part includes *Isol.* markings. The lyrics continue.

fp *f* *Isol.*

vero Uale per voi Bonelthi d'harieri a le d'harieri Oh, d'harieri qui con i suoi e aca-

P
 Altos. P
 Isol:
 lo sento sempre, sempre al timore della vita al pe- niero di dipendere da lui -

ar. in la and.
 in la sotto voce
 B^u P
 sotto voce.
 Récit.
 Contesse.
 And.
 Quel pectus qui il cor tutto in' opprime!

Isol:
 O Voi! per cui nel sen fido il cor ti sento, non vi turbate il finir con la morte.

Adagio. $\text{♩} = 56$.

solo.

pp

pp

pp

Unite

Uniti

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en MI.

Cors en LA grave.

Trompettes
en LA.

Bassons.

Trombones.

Timbales
en LA.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

LE COMTE.

Violoncelle.

Contre-Basse.

con Sordina

pp

con Sordina

Div.-con Sordina

pp

Div.-con Sordina

pp

con Sordina

pizz.

pp



11

musical score system 1, measures 1-10. The system consists of ten staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The sixth staff has a bass clef and a key signature of two sharps. The seventh staff has a bass clef and a key signature of two sharps. The eighth staff has a bass clef and a key signature of two sharps. The ninth staff has a bass clef and a key signature of two sharps. The tenth staff has a bass clef and a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings. The word "solo" appears above the second staff in measure 2 and above the eighth staff in measure 8. The word "P" appears below the third staff in measure 3 and below the fifth staff in measure 5. The word "Div." appears above the ninth staff in measure 9. The word "arco" appears below the tenth staff in measure 10.

solo

P

solo

Div.

arco



musical score system 2, measures 11-20. The system consists of ten staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The sixth staff has a bass clef and a key signature of two sharps. The seventh staff has a bass clef and a key signature of two sharps. The eighth staff has a bass clef and a key signature of two sharps. The ninth staff has a bass clef and a key signature of two sharps. The tenth staff has a bass clef and a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings. The word "solo" appears above the first staff in measure 11 and above the second staff in measure 12. The word "div." appears above the ninth staff in measure 19.

solo

solo

div.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of 12 staves. The first 10 staves are arranged in pairs (treble and bass clef), with the piano part (p) playing a rhythmic accompaniment of eighth and sixteenth notes. The 11th staff is a single treble clef staff, and the 12th staff is a single bass clef staff. The music features various dynamics, including *p* (piano) and *dol.* (dolce). The 11th staff has a *solo.* marking and a *dol.* marking. The 12th staff has a *dol.* marking. The bottom staff contains the Italian lyrics: "Eletta al favor di notte tene-bro-sa moviam il piè.. lieti a aurium e senza ellade." The notation includes various musical symbols such as notes, rests, and articulations.

Clar.

solo.

Cors en Mi.

dol.

solo

Musical score for the first system, featuring Clarinet (Clar.) and Cors en Mi parts. The Clarinet part is marked "solo." and "dol." (dolce). The Cors en Mi part is marked "solo". The score includes dynamic markings *f* and *p*, and articulation marks like accents. The vocal line (soprano) has the lyrics: "star: ch'io ceda ben al - l'alma crucio - - sa! amor mi col-se n'è potè n'ipocar." The bottom staff (bass) has the word "div." (diviso).

Musical score for the second system, featuring Cors and vocal parts. The Cors part is marked "solo." and "dolce". The vocal line (soprano) has the lyrics: "L'etti avauziam." and "e senza ella star ch'io ceda ben al - l'alma cruc." The bottom staff (bass) has the word "uniti".

Musical score for the first system, measures 1-12. The score includes multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *pp*, and *f*. A "solo." marking is present in the upper right. The bottom staff contains the lyrics: "-ci - - sa' amor in col-se ne potrei riposa'".

Musical score for the second system, measures 13-24. The score continues the complex rhythmic patterns from the first system. Dynamics include *p*, *pp*, and *f*. A "Clar." marking is present at the beginning. The bottom staff contains the lyrics: "D'amor e di speranza in sen mi bat - te il".

[illegible]

-ran-ra in sen mi batte il cor. La notte di silenzio mi accresce il terror,
 si raddoppia il suo error si raddoppia il suo error.
 cor, la notte di silenzio mi cala su di me in un lieto u - mor in un lieto u - mor si lie - to u -

Clar. F Corno in mi

La notte ed il silenzio si m'accrescono il ter-
 reur la nuit et le silence rad-dop-piano il suo cor,
 non - La notte ed il silen-zio mi calma no il

Dynamics: F , pp , pizz.

solo.
 solo.
 arco.
 DIV.
 arco.
 -ror La notte ed il... silenzio si... m'accrescono il ter- m'accrescono il ter-
 reur la nuit et le silence rad-dop-piano il suo cor, rad-dop-piano il suo cor -
 cor.. La notte ed il silen-zio mi calma no il cor, mi calma no il cor, mi calma no il cor,
 Vc.
 CB. arco

Musical score for a vocal and instrumental ensemble. The score includes vocal parts with lyrics and instrumental parts with performance markings.

Lyrics:
 -ror, m'accresco - uil terror.
 -ror, rad. doppia. no il suo error.
 cor, mi cal. ma uil cor, mi cal. ma uil cor
 (fiano alla Cantessa)
 Chi valà?
 Sar. la. te.
 (El.

Performance Markings:
 solo.
 P
 arco.
 DIV.
 49

Musical score for a vocal and instrumental ensemble. The score includes vocal parts with lyrics and instrumental parts with performance markings.

Lyrics:
 -l'è!) Suora Giannetta m... questa stanza sola, o ve non può dormir Ah! tutto languir, tutto l'inquieta, tant'è ti -
 UNITE
 PP

Clar.
C.¹ en M¹ solo.
pp
solo.
pp

-mor permettete, mi permettete ch'io possa a voi venir, mi permettete, mi permettete ch'io possa a voi ve-

solo.
solo.
pp

(Infame traditore!)

(E coltonellarete!)

-vir?
Vc.
Cb.

Oh! dolce ca-ro i-

Clar.

sotto voce.
Com on ni.

sotto voce.

sottovoce

sottovoce

sottovoce
Isolier.

50

- stante se in due voi sian! qual gioia al cor! non si ha timor Ah!....

(Si in due voi sian!)

cres.

cres.

cres.

cres.

cres.

cres.

cres.

Hautb.

solo.

Solo

fp

DIV. FP

la Comt.

FP

Che fate voi?

... non si ha timor

Vc. div.

non ha non ha timor, non ha timor se questa man mi preme il

237

F P

CB.

Clar.

[illegible]

Flûtes.

Clar.

Cors en LA .

Flûtes.

Clar.

Cors en LA.

Violoncelles.

cor; Belia se- ra, nous s'op- po- ne- te, so- la po- te- te facieloume.

Oh ciel! quel

51

gio-ja! oh qual pia- cer! oh ciel! qual gioja! oh qual pia- cer! D'amore e di speranza in sen mi... bat- te il

[illegible]

-ran - za in sen mi bat.te il cor. La notte il silen-zio m'accreosco il terror.

si, raddoppiano il suo error si. La notte il silen-zio raddoppiano il suo error.

cor, la notte il silen-zio m'accreosco il cor, m'infondon lieto u-mar, m'infondon lieto u-mar si lie-to u-

Clar. *F*
Cors en mi.

pp *pizz.* *pizz.* *pizz.*

52

il duo er - ran - mor...

La not - teed il si - len - zio si miac - cresco no il ter -

La not - teed il si - len - zio rad - d'op - piano il suo ex -

La not - teed il si - len - zio mi cal - ma no il

F *pp* *pizz.*

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for voice and piano. The lyrics are in Italian. The music is in 2/4 time and G major. The score includes a vocal line and a piano accompaniment. The lyrics are:

-ror La not-te ed il si-lenzio si... m'accre-sco no il ter-ror m'accre-sco no il ter-ror
 -ror raddoppia no il ter-ror raddoppia no il ter-ror
 cor. La not-te ed il si-lenzio mi cal-ma no il cor mi cal-ma no il cor mi cal-ma no il

p *solo.* *p*

arco. *P* *P* *P*

UNITI

cor, m'accrescono il ter.ror. *Di lasciarvi non*

ror, rad-doppiano il noerror.

cor, mi calmano il cor, mi calmano il cor.

DIV. *UNIS.* *P*

Clar.

Corno en mi.

dol.

solo.

sottovoce

sottovoce

sottovoce

giu-ro: suor Giannetta, i-te da me!

53

UNIS.

Voi laxciar? ah, no! giammai! no: io rimango a' vostri

sottovoce

Sottriamoci dal ciel che mai vorrà che noi vorrà.

più!

E l'ardor... che mi divorò, non amai - te dover'.

Giusto ciel, qual traditor! giusto ciel... qual traditor.

- Dona.

L'amor che offusca la ragion m'otterra da voi per

Hautb.

Cors en mi.

UNIS.

E troppo amelo stringe amor. Chetarsi...

- Don lasciate, a voi iolare clamo, questa munda via il bramo

Un nume ancor puote amarvi egli di

The first system of the musical score consists of ten staves. The first four staves are for brass instruments, each marked with a forte (ff) dynamic. They play a rhythmic pattern of eighth and sixteenth notes. The fifth staff is for woodwinds, marked with a piano (p) dynamic. The sixth staff is for strings, marked with a piano (p) dynamic. The seventh staff is for a solo instrument, marked with a piano (p) dynamic. The eighth staff is for a solo instrument, marked with a piano (p) dynamic. The ninth staff is for a solo instrument, marked with a piano (p) dynamic. The tenth staff is for a solo instrument, marked with a piano (p) dynamic. The tempo is marked Allegro, and the time signature is 4/4.

The second system of the musical score consists of ten staves. The first four staves are for brass instruments, each marked with a piano (p) dynamic. They play a rhythmic pattern of eighth and sixteenth notes. The fifth staff is for woodwinds, marked with a piano (p) dynamic. The sixth staff is for strings, marked with a piano (p) dynamic. The seventh staff is for a solo instrument, marked with a piano (p) dynamic. The eighth staff is for a solo instrument, marked with a piano (p) dynamic. The ninth staff is for a solo instrument, marked with a piano (p) dynamic. The tenth staff is for a solo instrument, marked with a piano (p) dynamic. The tempo is marked Allegro, and the time signature is 4/4. The score includes dynamic markings such as *cres.*, *rit.*, and *pp* *sans sourdines*.

Violin I: *F*, *a2*, *sf*, *pp*

Violin II: *F*, *sf*, *pp*

Viola: *F*, *sf*, *pp*

Cello/Double Bass: *F*, *sf*, *pp*

Violin I: *sotto voce.*, *solo.*

Violin II: *sotto voce.*, *solo.*

Viola: *solo.*, *sotto voce.*

Cello/Double Bass: *pizz.*, *arco.*

Lyrics: Qual sen - to mi ni fra - go - ne di tron - be ad

The musical score is written for a large ensemble, including strings, woodwinds, brass, and voices. The music is in 2/4 time and features a variety of textures, including solo passages and full ensemble sections. The lyrics are in Italian and describe a scene of a beggar and a man.

The score includes the following markings and lyrics:

- Lyrics:**
 - c - - chieg-giar ad c.chieg-giar, Di traufradescheggiar
 - Quel sen - to mai fra-go - ire
- Performance Markings:**
 - solo.* (multiple instances)
 - p* (piano)
 - F* (forte)
 - UNIS* (unison)
 - Div.* (divisi)

Di ... trom-be ad e - - sog-giar... echeggian di trombe ad echeggiar!

The musical score is written on 18 staves. The top staves (1-10) contain complex instrumental parts with various dynamics and articulations. The bottom staves (11-18) contain a vocal line with lyrics in Italian.

Lyrics:
 den - to mai fra - go - re di trom - be ad e - cce - g - giar ad e - cce - g - giar
 Non più ti -

Dynamics and Markings:
 sf, sf', solo., p, pp, f, f', 2

-mor non più timor ci vengo-no a libe-rar ci vengo-
 Non più timor non più ti-mor. ci vengono a libe-rar.
 Oh! qual pe-ri-glio! E va--no lo

Handwritten musical score for a choir, page 464. The score consists of 12 staves. The first 10 staves are instrumental, featuring various woodwinds and strings. The 11th and 12th staves contain vocal parts with lyrics in Italian. The lyrics are: "-no ci vengono a li-berar. Qual sento mai fragor, qual sento mai fra-gor di ci vengo-no... qual sen-to di spe-rar spe-rar Qual sento mai fragor qual sen-to mai fra-gor di". The score includes dynamic markings such as "f", "div.", and "unis."

-no ci vengono a li-berar. Qual sento mai fragor, qual sento mai fra-gor di

ci vengo-no... qual sen-to di

spe-rar spe-rar Qual sento mai fragor qual sen-to mai fra-gor di

div. unis.

le clai - ron vient de re - ten - tir j'entends d'i - ci le bruit des ar - mes oui le clai -

le clai - ron vient de re - ten - tir j'entends d'i - ci le bruit des ar - mes oui le clai -

div. unis.

-gar di trouba de choggar qual sen-to moi fragor qual sen-to moi - fa - gar di trouba de choggar di

ron vient de re - ten - tir j'entends d'i - ci le bruit des ar - mes oui le clai - ron vient de

ron vient de re - ten - tir j'entends d'i - ci le bruit des ar - mes oui le clai - ron vient de

trambardieggjar si si e - - elseg - giar si e. elseggiar si e. elseg -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

re - ten - tir vient de re - / ten - tir de re - ten - tir de re - ten -

sf sf sf sf

-giar! Non più... timor... non più... timor... ci ven-gonoi pro-di a
 tir plus de fra-yeur et plus d'a-lar-mes on vient en fin nous
 tir Oh! qu'il... peri-glio! fu-ga sì... è va-no lo... spe

li - - berar a li - - be - - rar
 se - - cou - - rir nous se - - cou - - rir.
 - rar : - - é va - - no lo spe - - rar

Unis **H** **H** **H** **H** **H** **H** **H**

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes:

- Dynamic markings: *pp* (pianissimo) and *p* (piano).
- Performance instructions: *sotto voce.* (softly), *solo.* (solo), *pizz.* (pizzicato), and *arco.* (arco).
- Handwritten notes: *Qual* in the bottom right corner.

Musical score for the second system, including vocal lines and lyrics. The score includes:

- Instrumentation: *Cors.* (Corn).
- Dynamic markings: *solo.* (solo).
- Lyrics: *sen - - - to mai fra - go - re di - - - - - from - - - bea*.

Musical score for a symphony, page 471. The score is in G major (one sharp) and 4/4 time. It features multiple staves for woodwinds, strings, and vocal soloists. The woodwinds (flutes, oboes, and bassoons) play a melodic line with various dynamics (f, p, solo). The strings provide a rhythmic accompaniment. The vocal soloists enter with the lyrics "e - cheg-giar a de - cheg-giar di trombe a de cheg-giar" and "... Qual sen - to mai fa-ga-re".

Dynamics and markings include: *f*, *p*, *solo*, *div.*, *unis.*, and *p*.

Lyrics: e - cheg-giar a de - cheg-giar di trombe a de cheg-giar
 ... Qual sen - to mai fa-ga-re

Musical score for a symphony, page 472. The score is in G major (one sharp) and 2/4 time. It features multiple staves for woodwinds, strings, and a vocal line. The vocal line has lyrics in Italian. Dynamics include *p* (piano), *f* (forte), and *solo* markings. The score ends with a *Isolier.* marking.

Lyrics: *Di... tram-bate... ebbeg-giar... ebbeg-giar, Di trombe ad ebbeg-giar*

[illegible]

-mor, non più timor; ci vengono a li-be-rar non più timor, più di timor; ci vengono a li-be-
 your plus de fra-yeur on vient en - fin nous se-cou-rir plus de fra-yeur plus de fra-yeur on vient en - fin nous se-cou-
 ... pe-ri - glio. Sug-ga-si . . . i va - no lo . . . sperar . . . sperar

-rar ah! si al fin a li-be-ri-ah...

rir on vient on vient nous se-cou-rir.

e van spe-rar e van spe-rar...

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves of music, with various notes, rests, and dynamic markings. The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 4/4. The dynamic markings include 'pp' (pianissimo) and 'pp div.' (pianissimo diviso). The score is written in a clear, professional style, with a focus on the musical notation and the lyrics of the vocal parts.

-mor, non più timor, ci vengono a li - berar, non più timor, non più timor, ci vengono a li - be -
 your plus de fra - your on vient en - fin nous se - cou - rir plus de fra - your plus de fra - your on vient en - fin nous se - cou -
 pe - ri - - glio! Fug - ga - si ... è va - - no lo ... sperar ... sperar

-rar ah si al-fin a li-be-rare... ah...
 rit on vient on vient nous se-cou-ri-ri.
 È van spe-rar è van spe-rar....
 tutta forza.

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The first 10 staves are instrumental, featuring various musical notations including notes, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The 11th staff contains the lyrics: "-rar ah si al-fin a li-be-rare... ah...". The 12th staff contains the lyrics: "rit on vient on vient nous se-cou-ri-ri.". The 13th staff contains the lyrics: "È van spe-rar è van spe-rar....". The 14th staff contains the instruction "tutta forza.".

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The first six staves are for instruments (likely strings and woodwinds), and the last six are for voices. The music is in 2/4 time and G major. The lyrics are in Italian, starting with "abbi al-fin a..." and "a li - - be ar ah si al fin a...". The notation includes various musical symbols such as notes, rests, dynamics (p, f, sf, div.), and articulation marks.

Dynamics: *p*, *f*, *sf*, *div.*

Lyrics:

 abbi al-fin a...

 a li - - be ar ah si al fin a...

 è van... sperar, è van sperar è van

li - be - rar ah si al fin a li - be - rar, i vengo - no a li - be - rar, i vengo -
 se - cou - rir on vient en - fin nous se - cou - rir on vient en - fin nous se - cou - ir on vient en -
 sperar, e van sperar e van sperar e vano lo sperar spe - re, e vanoe

musical score for a vocal and instrumental ensemble, featuring multiple staves with notes, rests, and lyrics in French.

Lyrics visible on the page:

(jour.)

no a li-be-rar... a li-be-rar...

fin nous se-cou-rir nous se-cou-rir.

vano lo operar... lo operar...

This page of musical notation, numbered 482, contains 14 staves of music. The notation is complex, featuring various musical symbols including notes, rests, and dynamic markings. The staves are arranged in a multi-measure format, with some staves showing multiple measures of music. The notation includes various musical symbols such as notes, rests, and dynamic markings, arranged in a complex, multi-measure format. The staves are arranged in a multi-measure format, with some staves showing multiple measures of music. The notation includes various musical symbols such as notes, rests, and dynamic markings, arranged in a complex, multi-measure format.

Allegro vivace.

Violons.

Alto.

Isolier.

Le Comte.

Basse.

Oh ciel... quale rumor!

Récit.

Isolier.

Comte.

È l'ora del ri-tiro, e duopo di parlar, o mio signor.

E il mio paggio...

Isolier.

Comte.

Isolier.

-lier... Quegli che al sen vi strinse, e che voi sopponeste la con-tesa. Ah! che traditor son; temi il mio sdegno... Non vi ren-

I. II. Cors en Sol

MODERATO

RECIT.

Trompettes en Ut

Trombones

(Odesi di nuovo squillo di Trombe più vicino)

-dete a vostro padre in-degno...

Ei giunge qui, o - do l'a-

Moderato. ♩ = 88.

Flûtes.
Petite-Flûte.

Hautbois.

Clarinettes
en UT.

Corns en SOL.

Corns en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timballes
en UT.

Grosse-Caisse.

Cimballes
et Triangle.

Violons.

Alto.

LA COMTESSE.

ISOLIER.

RAGON DE.

CHOEUR.

Violoncelle et
Contre-Basse.

Cb.

ff

ff

ff

ff

ff

ff

sotto voce.

sotto voce.

div.

Vc. pizz.

[illegible]

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation. The score includes lyrics in Italian, which appear to be from a religious or liturgical text. The lyrics are written in a cursive hand, and the music is written in a similar style. The score is divided into measures by vertical bar lines. The lyrics are: "ni a lon de - ter ni fa - ma e splen dor", "Alli me ce di a m la vil lo ri a, ce so re qui pa ti ci a -", and "Alli me ce di a m la vil lo ri a, ce so re qui pa ti ci a -". The music is written in a cursive hand, and the score is divided into measures by vertical bar lines.

ni a lon de - ter ni fa - ma e splen dor

Alli me ce di a m la vil lo ri a, ce so re qui pa ti ci a -

Alli me ce di a m la vil lo ri a, ce so re qui pa ti ci a -

pp

solo.

pp

solo.

pp

pp

pp

pp

sotto voce

- mor ... lasciam.. lasciam.. il so- li- ta- ri- or- rar... La- sciam La- sciam

quit-tons quit-tons

pp

C. Basse

So. li. ta rio

lieux hos pi ta - liers

Vc.

Cb.

Comtesse.

Ragonde.

Gia lo-de ai figli del-la

Hon-neur aux fils de la vic-

glo-ria o-mni-a pro-di-vi-ni-ci-tor e-ri-t de-si-re-do-no-re-e-di-glo-ria lo-ro e-

que l'amour ain-si que la gloi-re ont ra-me-

toi-re honneur aux bra-ves che-va-liers que l'amour ain-si que la gloi-re ont ra-me-

que l'amour ain-si que la gloi-re ont ra-me-

que l'amour ain-si que la gloi-re ont ra-me-

Vc..

Cb.

-ter - ni fa - ma e splendor - lo - ro e - ter - ni fa ma e splendor lo - ro e - ter - ni fa ma e splen -
 nés dans leurs fo - yers ont ra - me nés dans leurs fo - yers ont ra - me nés dans leurs fo -
 nés dans leurs fo - yers ont ra - me nés dans leurs fo - yers ont ra - me nés dans leurs fo -
 nés dans leurs fo - yers ont ra - me nés dans leurs fo - yers ont ra - me nés dans leurs fo -
 nés dans leurs fo - fa - ma e splendor fa - ma e splendor fa ma e splendor dans leurs fo -
 nés dans leurs fo - yers ont ra - me nés dans leurs fo - yers ont ra - me nés dans leurs fo -
 unis.

dor, fa - ma e splendor fa - ma e splendor, fa - ma e splendor.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

yers dans leurs fo - yers dans leurs fo - yers dans leurs fo - yers.

sf sf sf sf

This page of musical notation is for a 12-part ensemble, arranged in four systems of three staves each. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and frequent triplet markings. The first system (staves 1-3) shows a dense texture with many beamed notes. The second system (staves 4-6) continues this complexity with more intricate rhythmic figures. The third system (staves 7-9) includes a staff with a double bar line, suggesting a section change or a rest. The fourth system (staves 10-12) concludes the page with more active notation, including triplets and sixteenth-note runs. The notation is written in a standard musical staff format with a treble clef on the first staff of each system and a bass clef on the last staff of each system. The overall style is that of a traditional musical score, likely for a string or woodwind ensemble.